

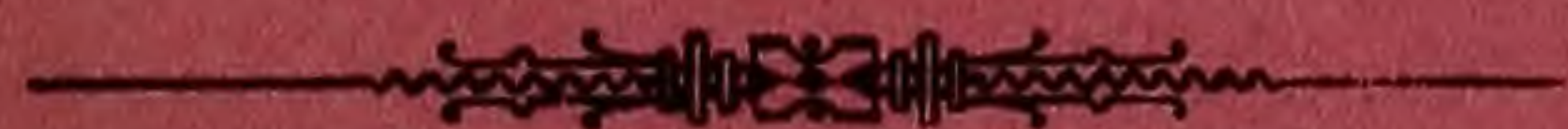


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NINETY-EIGHTH SEASON.

WINTER, 1909, and SPRING, 1910.



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WEDNESDAY EVENING, DECEMBER 8, 1909.



PRICE SIXPENCE.



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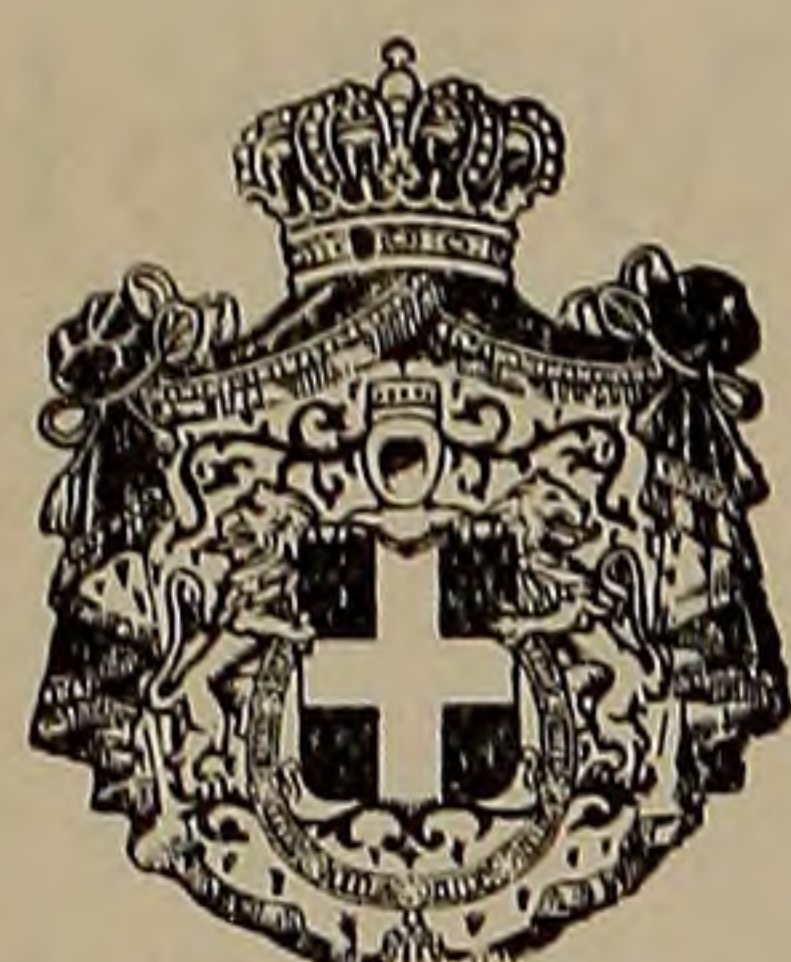
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NINETY-EIGHTH SEASON,
WINTER 1909, AND SPRING 1910.

Analytical and Historical Programme

OF THE

THIRD CONCERT,

BY

EDWIN EVANS.

WEDNESDAY EVENING, DEC. 8, 1909.

PRICE SIXPENCE.

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WINTER, 1909, AND SPRING 1910.

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1909.
THURSDAY, NOVEMBER 11.
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WINTER, 1909,
AND
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Analytical and Historical Programme.*.*

PART I.

SYMPHONIE PATHÉTIQUE Tschaïkowsky.

- I. *Introduction : Adagio—Allegro.*
- II. *Allegro con grazia.*
- III. *Allegro molto vivace.*
- IV. *Adagio lament so.*

ON June 1, 1893, Tschaïkowsky conducted his fourth Symphony at a concert of the Philharmonic Society with such success that another visit was arranged to take place in the following season. He would thus have brought the "Pathetic" symphony to England, but his death intervened ten days after its first performance at St. Petersburg in the autumn of 1893. However, the Society carried out its original intention and gave the first London performance of the work, which was repeated during the same season in consequence of the enthusiastic manner in which it was acclaimed by the public.

The first sketches of this work were begun in February, 1893, and the orchestration was terminated the following August. The fact of its being composed within a few months of its author's death has led many people to regard its title, and the feeling which permeates it, as evidence of a premonition of the end. Others have endowed the symphony with autobiographical significance. That it has a programme is unquestioned. Tschaïkowsky has stated as much in one of his letters, and added that "this programme is penetrated by subjective sentiment." Its subject is believed to be known to one or more of the composer's most intimate friends, but these have so far respected his wish that it should remain an enigma. It is therefore left to the sympathetic receptiveness of the listener to penetrate, if he can, the poetic meaning of this work. We may at most suggest that the unusual order of the movements lends colour to the opinion that the triumphal third movement is a vision of things to be, and the final section a sad awakening to realities.

The title was originally to be "A Programme Symphony," but was altered to "Pathetic" at the suggestion of the composer's brother, Modeste, the day following the first performance. A well-known German commentator professes to find in the opening a marked resemblance to the first bars of Beethoven's sonata with the same title, but Modeste Tschaïkowsky distinctly states that there is no foundation for that version of the adoption of the title "Symphonie Pathétique."

. The contents of this book are copyright.

I. Introduction and Allegro.

In enumerating the movements above, we have confined ourselves to indicating the prevailing *tempo* of the opening section. In reality it passes through the following changes after the introduction: *Allegro non troppo—Andante—Moderato mosso—Andante—Moderato assai—Allegro vivo—Andante*.

The introduction, based on the principal subject of the movement, opens thus—

No. 1. *Adagio*. Fag.

pp sf

c. Bassi.

and foreshadows the tragic nature of the music which is to follow. As the last plaintive note of the violas dies away the *Allegro* proper commences with—

No. 2.

&c.

stated by the violas and violoncellos *divisi*, and confirmed by the flutes and clarinets. The exposition of this leading subject is followed by a modulating section in which first—

No. 3. Str. Wind.

&c.

and afterwards—

No. 4. Str. Wind.

&c.

are much used. Matters are brought to a head by a forcible statement of the first phrase of Ex. 2 on the brass, followed by an outburst of orchestral force.

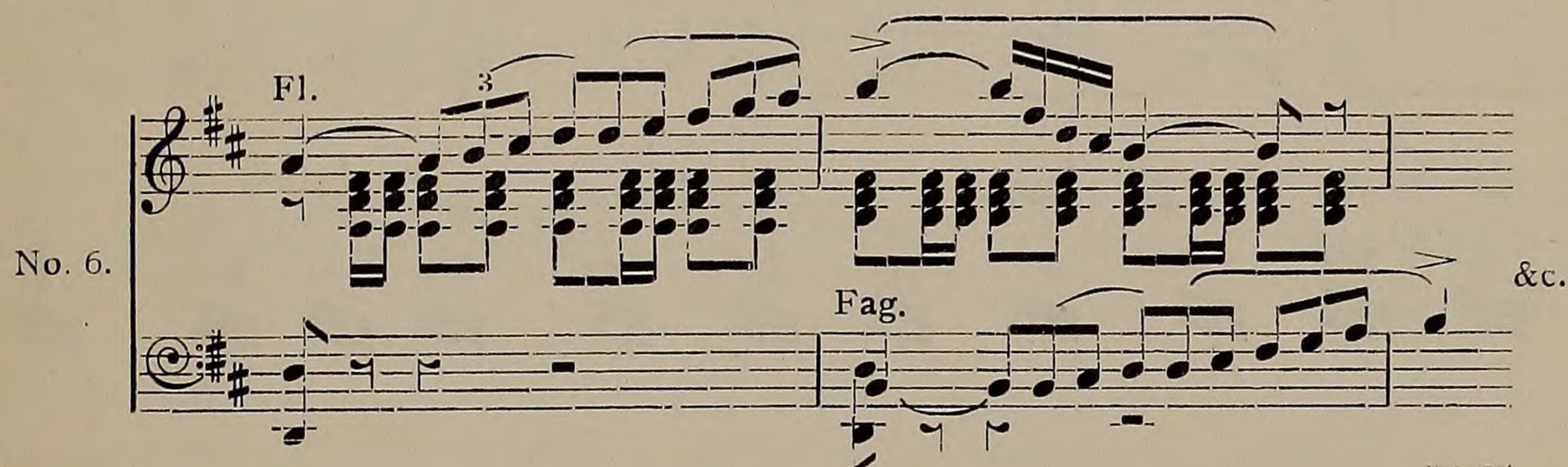
When this has subsided, the second subject—

No. 5. *Andante*.



enters on the muted strings, bringing with it a marked emotional contrast.

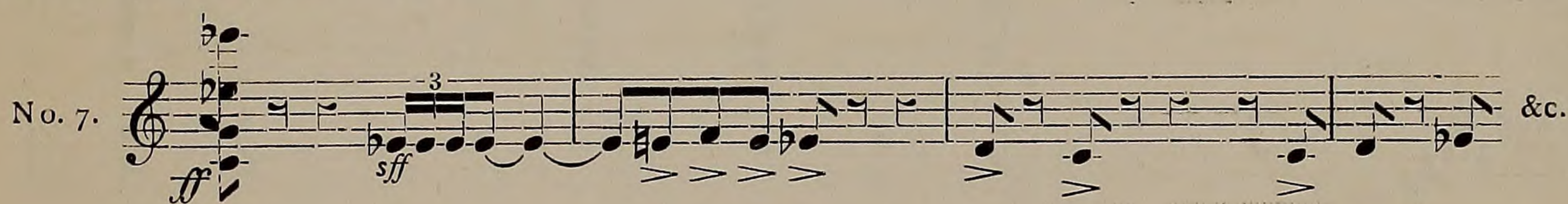
Then follows an episode constructed of imitative scale-passages over an insistent rhythmic figure:—



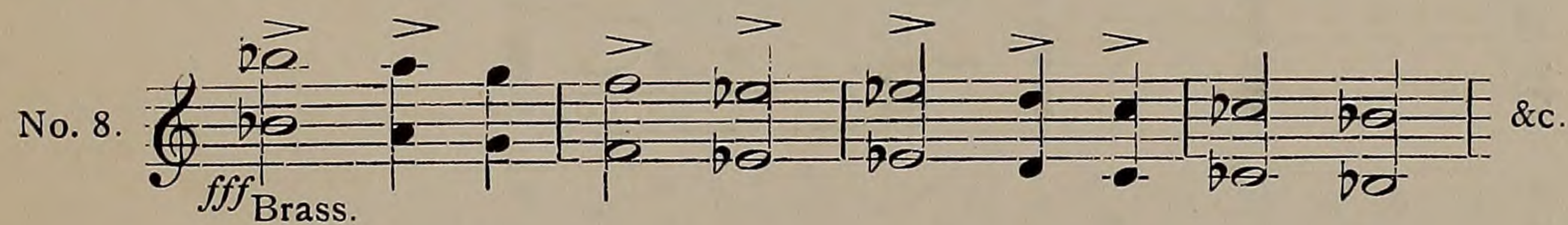
An ascending scale of crotchets is played twice by the brass, and adds considerable effect to this section.

The *Andante* (Ex. 5) is now repeated with ampler harmonies, ending in one of those remarkable sequences which abound in this composer's later works. Finally the clarinet, relieved by the bassoon, takes the characteristic phrase of Ex. 5 to the lower register, where it dies away with a faint tremor.

A crash on the full orchestra marks the commencement of the development section. After a dramatic passage in chords—



the strings attack the principal theme (Ex. 2) *feroce*, the semiquaver passage being repeatedly extended up the scale until it is maintained in the highest octave, whilst—



is thundered out with startling effect.

This climax subsides to a triplet figure on the violoncellos and basses, over which a chorale-like phrase is heard on the brass. The amplification of a simple chord progression provides material for another rise and fall of the orchestral force, at the conclusion of which Ex. 2 returns accompanied by syncopated octaves on the horns. It is again carried to a climax, after which it forms the subject of a forceful dialogue between the strings and wind. An ascending sequence leads to yet another climax, based on Ex. 2, in which a descending scale, suggesting a rhythmic modification of Ex. 8, plays an important part. Here follows one of the most dramatic moments in the entire movement, commencing thus—

No. 9.

The musical score for No. 9 consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#). It begins with a triplet of eighth notes, followed by a series of chords and single notes. The lower staff is in bass clef with the same key signature, featuring a triplet of eighth notes and a series of chords. The piece concludes with the notation "&c." on the right.

and leading to a prominent phrase on the trombones, which is repeated down the scale until the music subsides.

The second subject (Ex. 5), which has been absent during the whole of the development, now returns in the key of B major, in a highly elaborated setting and with richer harmonies.

The *Coda* is composed of a descending scale played eight times *pizzicato* by the strings, whilst the wind repeat phrases of this pattern :—

No. 10.

The musical score for No. 10 is divided into two systems. The first system has two staves: the upper staff is labeled "Brass." and the lower staff is labeled "pizz." and "p con 8". Both staves show a descending scale. The second system also has two staves: the upper staff is labeled "&c." and the lower staff is labeled "con 8". Both staves continue the descending scale. The piece concludes with the notation "&c." on the right.

II. *Allegro con grazia.*

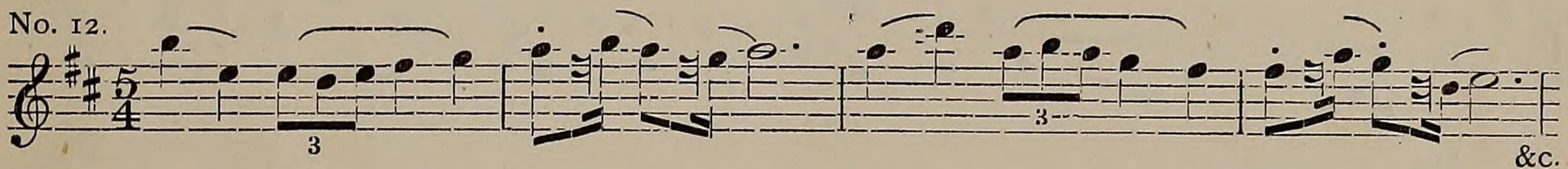
This movement has the shape of an ordinary *Scherzo* and *Trio*, but the rhythm is quintuple. That is the only unusual feature, the thematic material being extremely simple. It consists merely of two pairs of eight-bar themes. The movement opens with—

No. 11.



on the violoncellos, and echoed on the wood-wind. After this has been repeated the answer appears—

No. 12.



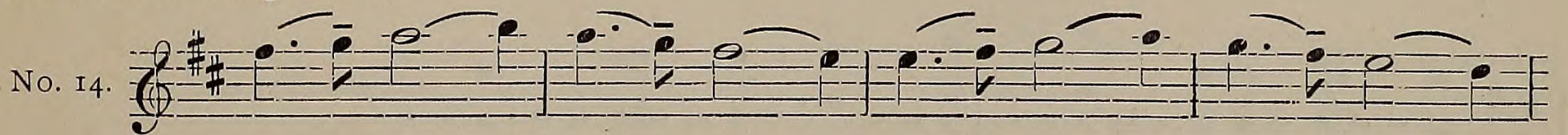
first on the strings, and then, as with the previous example, on the wood-wind. Then Ex. 11 returns with a *pizzicato* accompaniment in scales, and is brought to a conclusion.

The whole of the *Trio* is written over a pedal note D persistently reiterated in crotchets by the tympani with the basses, sometimes reinforced by the bassoons. This pulsation, lasting fifty-six bars, has a most poignant effect, and serves as a link connecting this movement—which otherwise is conceived in a lighter vein—with the tragic purpose of the whole work.

Over this pedal note is heard first—



and then its complement,—



after which Ex. 13 is repeated. The return of the first section is introduced by alternate phrases from each part of the movement. After the repeat the *Coda* sets in as follows—



again over the pedal note D, which soon resumes its pulsation whilst phrases of the *Trio* are heard on different degrees of the scale.

III. *Allegro molto vivace.*

The form of this movement is somewhat novel. It is conceived in a march-like spirit, and contains within itself a march and *Trio* of the orthodox pattern, which occurs twice, preceded each time by a section too important to be considered an introduction, from which it is separated by a long episode of a sequential character. The thematic material is homogeneous and its elaboration is progressive except that the first, or introductory, portion recurs almost without modification.

This first portion of the movement consists of a nervous, restless background of movement in triplets, of which the opening bars give a sufficient indication :—

No. 16.

Against this background is heard soon the opening of the principal theme of the march :—

No. 17.

Instead of the conclusion it receives in its complete form, it is provided with this extension—

No. 18.

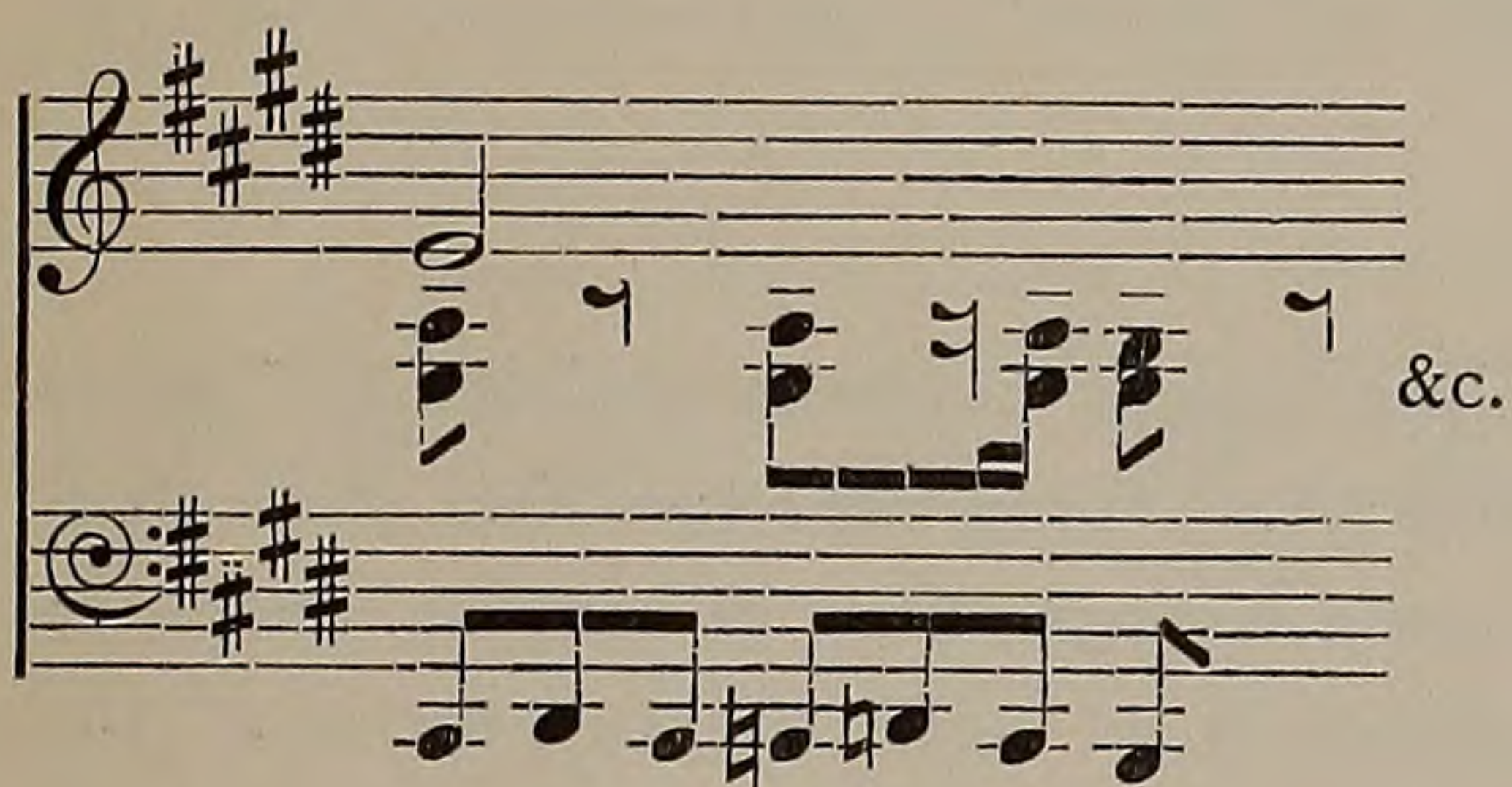
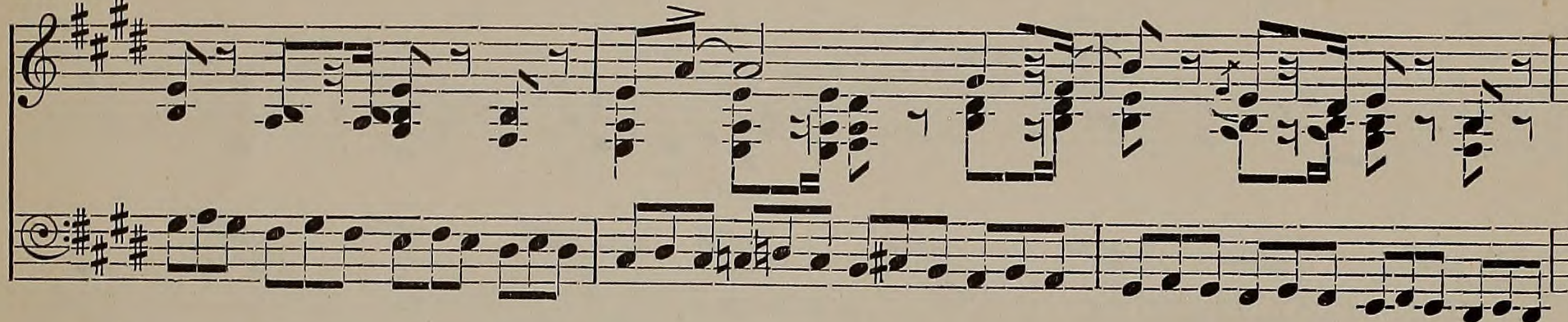
which is followed a little later by an episode :—

No. 19.

A climax in which a descending scale figure of six notes is prominent, brings this section to a close over F # as a pedal note.

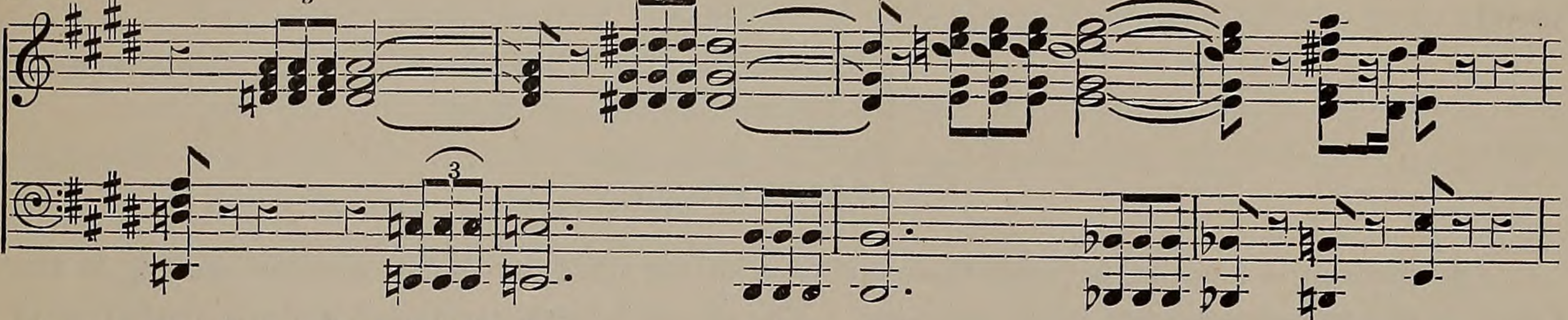
Then occurs the first of the extended sequential passages in which fragments of Ex. 17 are tossed about the orchestra whilst the triplet movement is continued on the strings. This leads to the entrance of the march proper, of which the theme is :—

No. 20.



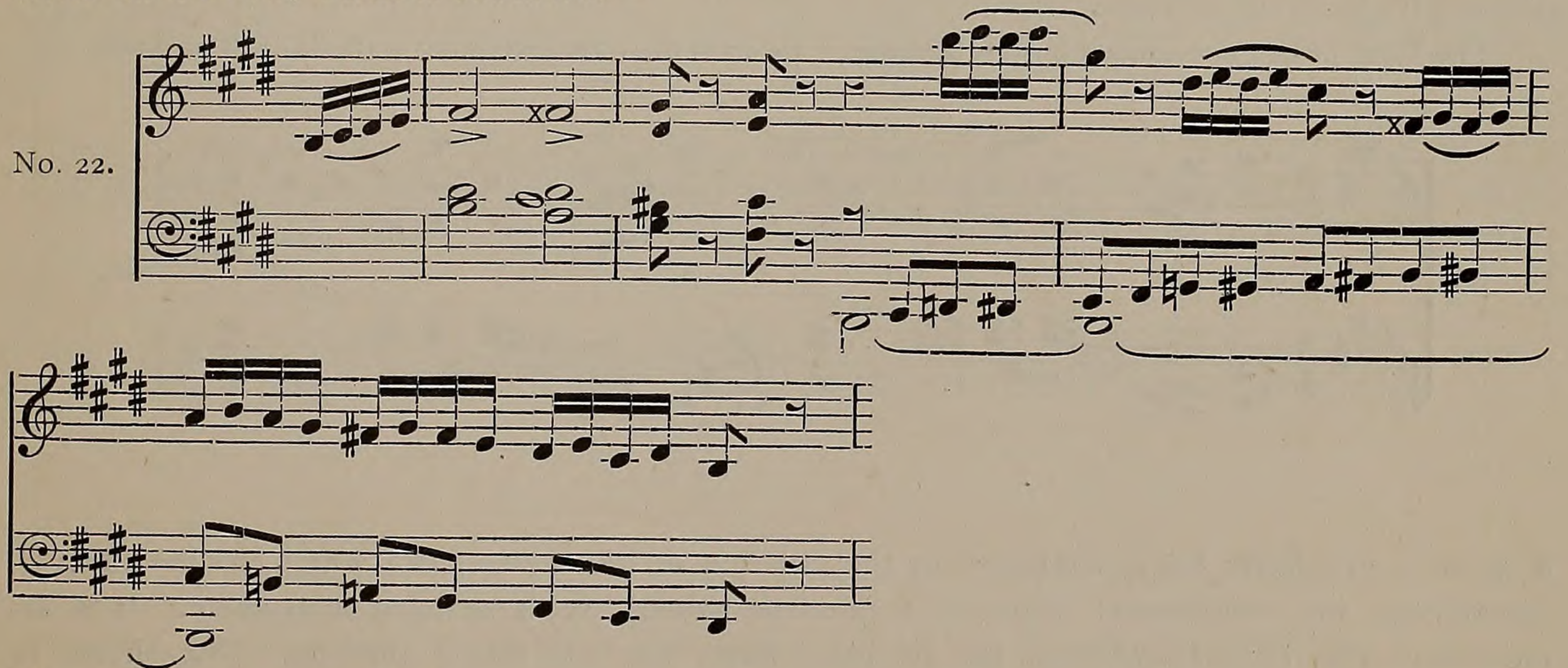
An extraordinary succession of chords—

No. 21.

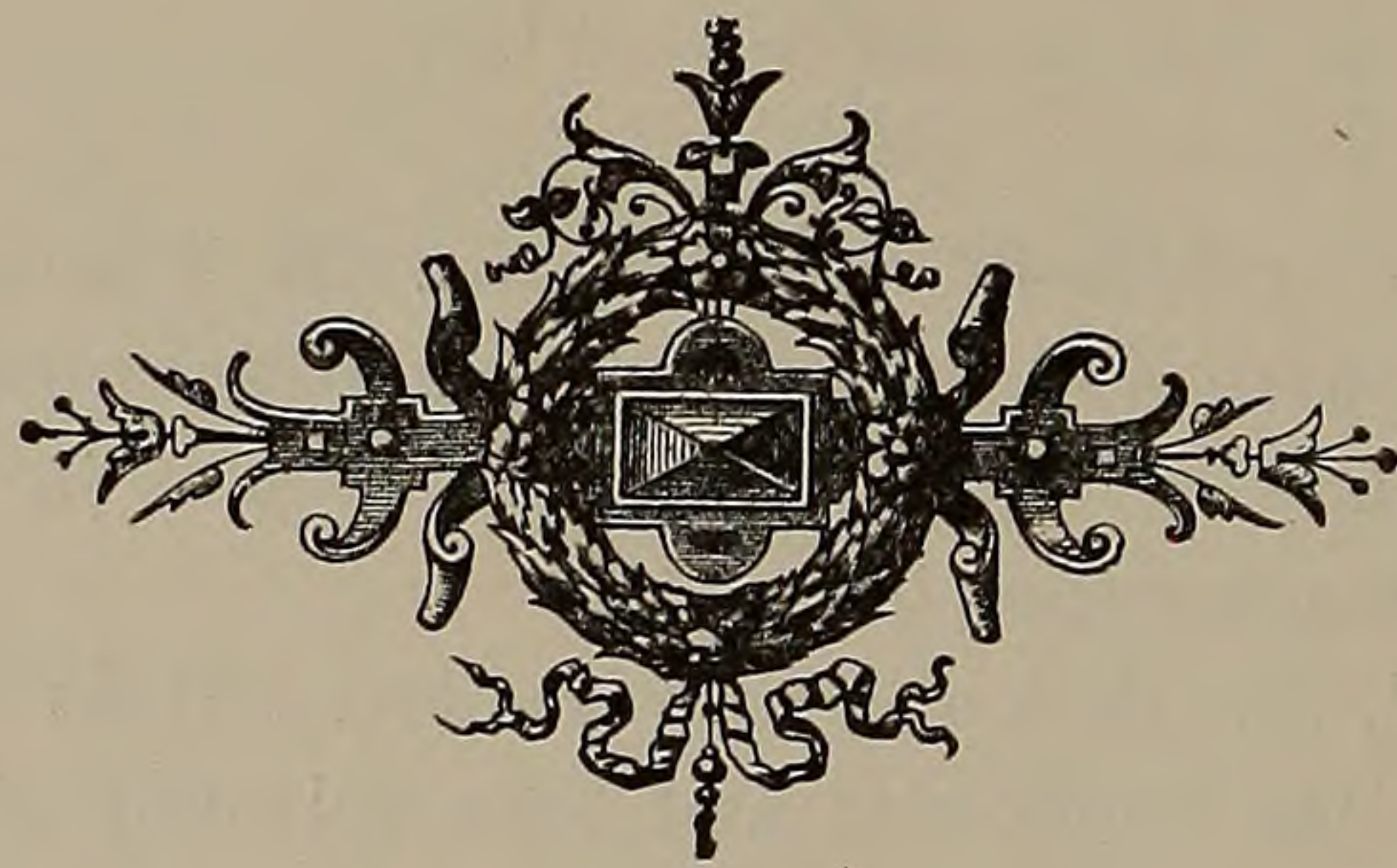


ushers in the *Trio*, which is based on :—

No. 22.



Then the march is repeated.



NINETY-EIGHTH
SEASON.



WINTER, 1909
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Ashwell, Miss Lena, F.P.S.	50	0	0
Baines & Scarsbrook, Messrs....	10	0	0
Baker, Henry R., Esq., F.P.S.	5	5	0
Baker, J. Percy, Esq., A.R.A.M., Mus. Bac.	5	5	0
Barnett, John Francis, Esq., F.R.A.M.	5	5	0
Beecham, Thomas, Esq., F.P.S.	100	0	0
Berger, Francesco, Esq., <i>Hon. Secretary</i>	50	0	0
Beringer, Oscar, Esq.	10	0	0
Bigge, Mrs. Thomas Edward	30	0	0
Birch, Major Ernest M.	5	0	0
Bird, Henry R., Esq., F.R.C.O.	10	10	0
Boosey, Arthur, Esq.	100	0	0
Boosey, William, Esq., F.P.S.	10	10	0
Breedon, J. W., Esq.	5	0	0
Breitkopf & Härtel, Messrs.	10	10	0
Bridge, Professor Sir Frederick, M.V.O., M.A., Mus. Doc.	5	5	0
Fleet-Cobb, Oliver E., Esq., F.P.S.	5	5	0
Cooke, Waddington, Esq.	10	10	0
Cooper, E. E., Esq., F.P.S.	20	0	0
Crews, C. T. D., Esq., F.P.S.	20	0	0
Croger, T. R., Esq., F.P.S.	5	5	0
Cruft, John, Esq....	5	0	0
Cummings, Arthur T., Esq.	25	0	0
Cummings, Norman P., Esq.	5	5	0
Cummings, Dr. W. H., F.S.A., <i>Hon. Treasurer</i>	50	0	0
Curwen, J. S., Esq., F.R.A.M.	21	0	0
Dale, C. J., Esq.	5	5	0
Dawes, Mrs. Frank, F.P.S.	10	0	0
De la Warr, Muriel, Countess... ..	100	0	0
Dodge, Miss Mary Hoadley, F.P.S.	50	0	0
Drinan, Mrs. Maude, F.P.S.	50	0	0
Druce, Mrs. Carey (Miss Mary Travers)	10	0	0
Dykes, John St. O.	10	0	0
Evans, Edwin, Esq.	10	0	0
Faning, Dr. Eaton, F.R.A.M.	10	10	0
Ford, Ernest, Esq.	10	10	0
Foster, Myles B., Esq., F.R.A.M.	50	0	0
A Friend (per Francesco Berger, Esq.)	100	0	0
Frost, Miss Annie	10	10	0
Carried forward ...	£1,056	10	0

	£	s.	d.
Brought forward	1,056	10	0
Gardner, Charles, Esq.	10	0	0
Gardner, Godfrey Derman, Esq., F.R.C.O.	5	5	0
German, Edward, Esq.	50	0	0
Goad, G. Lindsay, Esq.	5	0	0
Goetz, Ludovic, Esq., F.P.S.	50	0	0
Gosden & Son, Messrs. D.	10	10	0
Graves, H., Esq....	5	5	0
Graves, Mrs. H.	5	5	0
Hales, Charles, Esq.	20	0	0
Hall, Miss Louisa	5	0	0
Hann, E. H., Esq.	5	0	0
Hawley, Stanley, Esq., <i>Hon. Co-Treas.</i>	50	0	0
Hervey, Arthur, Esq.	10	10	0
Hunt, Rev. Dr. H. G. Bonavia, F.P.S.	5	5	0
Hyde, E. Francis, Esq., F.P.S.	100	0	0
Iles, J. Henry, Esq.	10	10	0
Ivimey, John W., Esq., A.R.C.M.	5	5	0
Kiallmark, Lt.-Col. Henry W., F.P.S.	5	5	0
Koenig, Madame Rose	5	0	0
de Lafontaine, the Rev. Henry Cart, F.P.S.	100	0	0
Lahee, Henry, Esq.	5	5	0
Lardner, E., Esq.	5	0	0
Levy, Miss Matilda	50	0	0
McClure, Dr. J. D., Mus. Bac....	10	0	0
Maclean, Dr. Charles, M.A.	10	0	0
Mayer, Daniel, Esq., F.P.S.	52	0	0
Mayer, Rudolph, Esq., F.P.S.	50	0	0
Meerschen, H. van der, Esq.	5	5	0
M'Ewen, John B., Esq.	10	0	0
Morgan, Morgan, Esq.	5	5	0
Mountain, Thomas, Esq.	10	10	0
Newton, Charles, Esq.	5	0	0
Nicholls, Edward W., Esq.	20	0	0
Novello & Co., Messrs., Limited	100	0	0
O'Brien, Edward, Esq.	3	3	0
O'Leary, Arthur, Esq.	5	5	0
Parker, B. Patterson, Esq., F.R.A.M.	5	5	0
Parris, G. J., Esq.	10	10	0
Parry, Professor Sir Charles Hubert Hastings, Bart., Mus. Doc., LL.D., M.A.	50	0	0
Carried forward ...	£1,931	18	0

LIST OF GUARANTORS, YEAR 1909.—Continued.

	£	s.	d.		£	s.	d.
Brought forward ...	1,931	18	0	Brought forward ...	2,258	18	0
Pearce, Dr. C. W., F.R.C.O. ...	5	0	0	Sharpe, Herbert, Esq. ...	10	0	0
Penney, George, Esq. ...	5	0	0	Shaw, Mrs. W. A. ...	5	5	0
Pownall, Frank, Esq., M.A. ...	10	0	0	Southgate, Dr. Thos. Lea, F.P.S. ...	10	0	0
Prescott, H. W., Esq. ...	10	0	0	Speer, Dr. William H., M.A. ...	5	5	0
Quinlan, Thomas, Esq., F.P.S. ...	100	0	0	Steinway & Sons, Messrs. ...	100	0	0
Kandegger, Cav ^e . Alberto ...	50	0	0	Swann, Stretton, Esq., Mus. Bac., F.R.C.O. ...	5	0	0
Renaut, F. W., Esq. ...	5	5	0	Thomas, John, Esq. ...	10	10	0
Reynolds, Miss Emily S., F.P.S. ...	5	0	0	Thompson, Arthur, Esq., F.R.A.M. ...	10	10	0
Richards, Dr. H. W., Hon. R.A.M. ...	50	0	0	Threlfall, Mrs. Thomas ...	10	10	0
Ricketts, J. W., Esq. ...	5	5	0	Trenchard, H. W., Esq. ...	10	10	0
Rock, Miss Louise ...	5	0	0	Trinity College, London ...	20	0	0
Rose, Mrs. Algernon ...	10	0	0	Underhill, E. J., Esq. ...	3	3	0
Royle, T. Popplewell, Esq., M.A., Mus. B. ...	5	0	0	Visetti, Albert, Esq. ...	10	0	0
Rube, Charles, Esq., F.P.S. ...	20	0	0	Walker, Fred., Esq. ...	10	10	0
Schott & Co., Messrs. ...	10	0	0	A Well-wisher ...	10	10	0
Schubach, William, Esq., F.P.S. ...	10	10	0	Whitmore, Edward W., Esq. ...	5	5	0
Scott, Sydney C., Esq. ...	10	10	0	Winterbottom, Charles H., Esq. ...	5	0	0
Shakespeare, W., Esq. ...	10	10	0	Wynter, D., Esq. ...	5	5	0
Carried forward ...	£2,258	18	0		£2,506	1	0

Additions to this list are invited from all those who are interested in the continued work of the Philharmonic Society, to fill up the inevitable vacancies that occur from year to year. These may be forwarded to the Honorary Treasurer, DR. W. H. CUMMINGS, F.S.A., Sydcote, Dulwich, S.E., the Honorary Co-Treasurer, STANLEY HAWLEY, ESQ., 19, Oxford Mansion, W., or the Honorary Secretary, FRANCESCO BERGER, ESQ., 6, York Street, Portman Square, W.

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(LIMITED TO SIXTY)

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*John Carlowitz Ames.	Charles Gardner.	Arthur O'Leary.
G. E. Bambridge, F.R.A.M.	Edward German.	Professor Sir Charles Hubert
John Francis Barnett, F.R.A.M.	C. H. Allen Gill.	Hastings Parry, Bart., Mus. Doc., LL.D., M.A.
Dr. G. J. Bennett, F.R.A.M.	Dr. H. A. Harding, F.R.C.O.	Dr. C. W. Pearce, F.R.C.O.
*Francesco Berger, Hon. R.A.M. (<i>Hon. Secretary</i>).	Charles J. Hargitt.	*Cave. Alberto Randegger.
Oscar Beringer.	*Stanley Hawley (<i>Hon. Co-Treasurer</i>).	*Dr. Henry W. Richards, F.R.C.O.
Henry R. Bird, F.R.C.O.	Dr. W. Stevenson Hoyte, F.R.C.O., Hon. R.A.M.	Landon Ronald.
W. H. Brereton.	Dr. G. F. Huntley, F.R.C.O.	William Shakespeare.
Dr. Joseph C. Bridge, M.A.	Stephen Kemp.	Herbert F. Sharpe.
Professor Sir Frederick Bridge, M.V.O., M.A., Mus. D.	Henry Lahee.	Dr. Arthur Somervell.
Frederic Cliffe.	Dr. E. Markham Lee, M.A.	Professor Sir Charles Villiers
Waddington Cooke.	Dr. H. Walmsley Little,	Stanford, M.A., Mus. D., D.C.L.
Dr. Frederic H. Cowen.	Dr. C. Harford Lloyd, M.A.	Franklin Taylor.
Norman P. Cummings.	Edward Lloyd.	John Thomas.
*Dr. W. H. Cummings, Hon. R.A.M. (<i>Hon. Treasurer</i>).	Josef Ludwig.	W. Henry Thomas.
J. Parry Cole.	Sir Alexander C. Mackenzie, Mus. D., D.C.L., & LL.D.	Arthur Thompson, F.R.A.M.
Ben Davies.	Dr. Charles D. Maclean, M.A.	Albert Visetti.
Dr. H. Walford Davies.	Charles Macpherson.	Fred Walker.
Dr. Eaton Fanning, F.R.A.M.	Stewart Macpherson.	Charles Lee Williams, Mus. Bac.
Ernest Ford, F.R.A.M.	Dr. W. G. McNaught, F.R.A.M.	

ASSOCIATES.

B. Albert.	York Bowen.	Harry Farjeon.
Dr. W. G. Alcock.	Frank Braine.	Horace Fellowes.
Walter Austin.	Harold L. Brooke.	J. T. Field.
H. J. Baker.	Hans Brousil.	Walter Fitton.
J. Percy Baker, Mus. Bac.	Dr. Percy C. Buck.	Neville Flux.
H. L. Balfour.	Maurice Gordon Burgess, B.A.	Ernest Fowles.
Ernesto Baraldi.	A. von Ahn Carse.	Arthur Friedländer, A.R.C.M.
Arthur Barclay.	Hugo Chadfield.	Dr. Arthur T. Froggatt.
W. L. Barrett.	R. Garrett Cox, F.R.C.O.	Herbert Fryer.
Marmaduke Barton.	Richard Cummings.	Chev. Wilhelm Ganz.
Hubert Bath.	J. S. Curwen, F.R.A.M.	Albert Garcia.
Arnold E. T. Bax.	Benjamin James Dale.	Godfrey Derman Gardner, F.R.C.O.
Thomas Beecham.	Reginald Davidson.	G. Lindsay Goad.
W. H. Bell.	J. D. Davis.	Dr. John H. Gower, L.T.C.L.
Wilfred E. Bendall.	Harry Dearth.	H. Graves.
Edwin Bending.	Edward d'Evry.	Arthur J. Hadrill, F.R.C.O.
G. H. Betjemann, Hon. R.A.M.	Cave. Luigi Denza.	Dr. Louis A. Hamand, F.R.C.O.
Major Ernest M. Birch.	John St. O. Dykes.	J. Edward Hambleton, A.R.A.M.
Sydney Blakiston.	Charles Edwards.	
Charles J. C. Boddington.	Dr. John M. Ennis, L.T.C.L.	
Victor G. Booth.	A. J. Eyre, F.R.C.O.	

ASSOCIATES—*Continued.*

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F. Harold Hankins.	Dr. A. H. Mann.	Sydney Scott.
William C. Hann, A.R.A.M.	George B. Mart.	Dr. Frederick G. Shinn,
Alfred Rosse Heather.	Michael Maybrick.	F.R.C.O.
Walter W. Hedgcock.	John B. M'Ewen.	Joseph Spawforth, A.R.A.M.
Leonard Hart, F.R.C.O.,	George Miller.	Joseph Speaight.
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Arthur Hervey.	Harry Morgan.	Dr. W. H. Speer, M.A.
William Higley.	R. Orlando Morgan.	Reginald Steggall.
Robert Hilton.	Walter Morrow.	Gustav Stephan.
Archibald Hollier, L.R.A.M.	Thomas Mountain.	Paul Stoeving.
Edward H. Hollingham,	John Mundy.	Henry Such.
F.R.C.O.	Tivadar Nachèz.	Neville Swainson.
Evlyn Howard-Jones.	E. Cuthbert Nunn, F.R.C.O.	Gordon Tanner.
Dr. Eaglefield Hull, F.R.C.O.	Edward O'Brien.	Lionel Tertis.
F. E. W. Hulton, Mus. Bac.	F. G. M. Ogbourne.	H. J. Timothy.
J. T. Hutchinson.	J. I. de Orellana.	Henry Tolhurst.
Walter Hyde.	Arthur L. Oswald.	Sir Francesco Tosti, K.C.V.O.
John W. Ivimey.	Robin Overleigh.	Walter S. Vale.
Joseph Ivimey.	James Partridge.	L. C. Venables.
Dr. Charles E. Jolley, F.R.C.O.	B. Patterson Parker, F.R.A.M.	W. S. Vinning, Mus. Bac.
Horace Kesteven.	Arthur W. Payne.	William Wallace.
Ernest Kiver.	Bantock Pierpoint.	R. W. Walthew.
T. B. Knott.	John Pointer.	Charles Warwick-Evans.
F. Korbay.	Robert Radford.	J. Haydn Waud.
Emil Krall.	Frederick Ranalow.	Septimus Webbe.
Johann Kruse.	Joseph George Ranalow.	Walter Wesché.
F. St. John Lacy, A.R.A.M.	Alberto Randegger, Junr.	Dr. H. Davan Wetton, F.R.C.O.
C. Lawrence, Mus. Bac.	Charles F. Reddie.	G. H. Wilby.
Edgardo Lèvi, Hon. R.A.M.	Dr. A. Madeley Richardson,	Healey Willan.
J. Mewburn Leven.	M.A.	F. Delmar Williamson.
Samuel Liddle.	Henry Riding, F.R.C.O.	H. Chilver Wilson.
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R. Harvey Löhr.	Joseph L. Roedel.	W. Wolstenholme.
Hermann Löhr.	Kalman Ronay.	Henry J. Wood.
G. Sutherland Mackay.	H. R. Rose. [Bac.	Napoleone Zardo.
Walter Mackway.	T. Popplewell Royle, M.A., Mus.	

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(LIMITED TO ONE HUNDRED).

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Kate Westrop).	Mrs. Lamborn Cock.	Miss Ferrari.
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Miss Emma Barnett.	Mrs. H. Dickinson (Miss Ellen	Mrs. Frank W. Gibson (Miss
Miss Victoria Bath.	A. Edridge).	Eugenie Joachim).
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Miss Margaret Helen Carter.	Miss Florence Jane Earp.	Miss F. G. E. Higgins, Mus.
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Miss Margaret G. Lahee.	Miss Katherine O'Leary.	Madame Montem Smith.
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Miss Ethel Lawson.	Mrs. Harry Pye.	Miss Miriam Timothy.
Miss Ethel Lister.	Madame Regan, A.R.A.M.	Miss Hilda Wilson.
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Miss Stanley Lucas.	Miss Gertrude S. Rolls, L.R.A.M.	Miss Agnes Zimmermann,
Miss Julia Macfarren.	Mrs. Algernon Rose.	F.R.A.M.

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Sophie Menter.	Dr. Hans Richter.	Eugene Ysaÿe.
Moritz Moszkowski.	Dr. Camille Saint-Saëns.	

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HAS BEEN PRESENTED TO

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Johannes Brahms.	Fritz Kreisler.	Madame Bodda-Pyne.
Hans von Bülow.	Jan Kubelik.	Madame Parepa-Rosa.
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Charles Gounod.	Madame Kirkby Lunn.	Theresa Tietjens.
Madame Albani-Gye.	Christine Nilsson.	Eugene Ysaÿe.
	Ignatz Jan Paderewski.	

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Miss Gertrude Adams.	Hon. Elizabeth Mabel Bailey.	Betty.
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Claudius James Ash, Esq.	M.P.	William Boosey, Esq.
William Henry Ash, Esq., J.P.	Lady E. Mitchell Banks.	Arthur Edwin Bosworth, Esq.
Miss Sibyl Ashmore.	Sir John Wolfe Barry, K.C.B.	Mrs. Raphael Boursot.
Miss Lena Ashwell.	Capt. Alex. S. Beaumont.	Thomas William Bourne, Esq.,
Mrs. Louisa Harriet Aston.	Mrs. Florence Bell.	M.A.

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Henry Francis Brown, Esq.	Ralph Griffin, Esq.	Mrs. Caroline Power.
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Mrs. Alice Bussweiler.	Captain Thomas Bridges	Thomas Quinlan, Esq.
Thomas Watt Cafe, Esq.	Heathorn, R.A.	Mrs. Mary Ann Reynard.
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Miss Eleanor Currie.	Rev. Henry C. de Lafontaine.	Mrs. Sutton Sharpe.
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Mrs. Ellen Deane.	Miss Jeanne Hélène Laumonier.	William Sheepshanks, Esq.
Muriel, Countess De La Warr.	Sir Edwin Durning-Lawrence, Bart.	Robert John Short, Esq.
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Miss Irene Dow.	Alfred Henry Littleton, Esq.	Miss Mary Frances South.
Mrs. William Pitt Draffen.	Miss Lucy Fanny Locock.	Mrs. Frances Marian Southey.
Mrs. Henry Drake.	Miss Edith Lodge.	Dr. Thomas Lea Southgate.
Mrs. Maude Drinan.	Colin Mackenzie, Esq., F.R.G.S.	Mrs. Mary Spencer.
Rev. Canon Robinson Duck- worth, D.D., C.V.O.	Mrs. Robertson Marsh.	Mrs. Alexander Robertson Steele.
Miss Martha Emerson.	Mrs. Charlotte A. Marsland.	Oscar W. Street, Esq.
Miss V. Eccles.	Miss Maud Alice Marsland.	Mrs. Edith Jane Street.
Clifford Blackburn Edgar, Esq., Mus. Bac., J.P.	Henry Johnson Mason, Esq.	Lt.-Col. Thomas Evans Stuart.
E. Eshelby, Esq.	Miss Nina Maxwell-Jackson.	Mrs. Henry Such (Miss Lilian Mackintosh).
George Washington Eshelby, Esq.	Daniel Mayer, Esq., J.P.	Lord Swaythling.
Frank M. Farmer, Esq.	Rudolph Mayer, Esq.	Lady Swaythling.
G. S. Ferdinando, Esq.	Miss Elizabeth Foster	Mrs. Friederica Frances Swin- burne.
Lt.-Col. Alexander Finlay.	Merriman, L.R.A.M.	Herbert William Symes, Esq.
Oliver Edward Fleet-Cobb, Esq.	Robert Milne, Esq.	Miss Florence Isabel Tanner.
Robert Alexander Douglas Fleming, Esq.	J. Geo. Morley, Esq.	Mrs. Kate Tarbutt.
Mrs. T. Gardner.	Mrs. May Müller.	Pedro Tillett, Esq.
Ludovic Goetz, Esq.	Edward W. Nicholls, Esq.	Hon. Mrs. William le Poer Trench.
William Johnson Galloway, Esq.	Mrs. Oblein.	Henry Dexter Truscott, Esq.
Henry C. Gooch, Esq.	Mrs. Pauline Oppé.	Mrs. Sarah Turpin.
Mrs. F. G. Gordon.	Rev. Richard Owen, M.A.	Miss Lilla Ward.
George W. Gordon, Esq.	S. Ernest Palmer, Esq., J.P.	William Webster, Esq.
	Cave. Cosimo Pavone.	William J. Whelpdale, Esq.
	Dr. F. John Paynton.	Miss Honor Wigglesworth.
	Frederick Augustus Peaty, Esq.	
	Miss Elizabeth Duerdin Perrott.	

1909-10.

LIST OF THE ORCHESTRA.

First Violins.

Sammons, A. E. *Principal.*
Beckwith, A.
Breedon, J. W.
Cathie, G. E.
Gray, R.
Hill, F. Weist.
Lardner, E.
Lewis, Philip.
Maney, E. A.
Mackay, G. S.
O'Brien, Edward.
Reed, W. H.
Richardson, W.
Sutton, W.
Underhill, E. J.
Wilby, G. H.

Second Violins.

Fellowes, Horace. *Principal.*
Carrodus, R.
Fairweather, C. E.
Gibson, H.
Hann, E. H.
Hayes, C. J.
Halfpenny, E. E.
Newton, C.
Petre, T. W.
Reeves, H. Wynn.
Ricketts, J.
Sammons, T.
Stewart, F.
Sutcliffe, W.
Thomas, H. P.

Violas.

Tertis, Lionel. *Principal.*
Addison, V.
Ballin, A.
Coates, E.
Cruft, John.
Dyson, A. E.
Gardner, H. K.
Lawrence, T.
Lockyer, J. T.
Penney, G.
Wright, A.
Warner, H. Waldo.

Violoncellos.

Parker, B. P., *Principal.*
Crabbe, C. A.
Field, J. T.
Goodhead, C.
Hobday, W.
Jones, Purcell.
Maney, A.
Morgan, M.
Mundy, J.
Parr, J. E.
Tabb, R. V.
Warwick-Evans, C.

Double-Basses.

Winterbottom, C., *Principal.*
Carrodus, E. A.
Clement, F. E.
Hobday, C.
Silvester, W.
Stewart, Charles.
Streather, W. R.
Sutch, W. A.
Waud, J. Haydn.
Whitmore, E. W.
Watson, V. A.

Piccolos.

Wilcocke, J.
Slight, G.

Flutes.

Fransella, A.
Wood, D. S.

Oboes.

Malsch, W. M.
Davies, E. W.

Cor Anglais.

Davies, E. W.

Clarinets.

Draper, C.
Gilmer, E.
Hill, O.

Bass Clarinet.

Gomez, F.

Bassoons.

James, E. F.
Hinchliff, E. W.

Double Bassoon.

Groves, J.

Trumpets.

Solomon, J.
James, Frank G.
Simon, J. Lloyd.

Horns.

Borsdorf, A.
Borsdorf, Oskar.
Van der Meerschen, H.
Brain, A. E.

Trombones.

Stamp, Jesse.
Matt, A. E.
Guttridge, T. H.

Contra-Bass Trombone.
Reynolds, Walter.

Tuba.

Powis, R.

Tympani.

Henderson, C.

Side Drum.

Merry, F.

Bass Drum and Cymbals.

Schroeder, J.
White, A.

Triangle.

Merry, F.

Harp.

Timothy, Miss M.
Mason, Miss G.

Glockenspiel.

Schroeder, J.

Organ.

Gardner, Godfrey D.

Librarian.

Goldsmith, S. O.

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FOURTH CONCERT

THURSDAY EVENING, FEBRUARY 10, 1910,

AT EIGHT O'CLOCK.

➤ Programme. ◀

SYMPHONIC POEM "Villon" *William Wallace.*
(First time at these Concerts.)

NEW DRAMATIC SCENA "Shah Jehan" *Landon Ronald.*
EDMUND BURKE.
(First appearance at these Concerts.)

PIANOFORTE CONCERTO, A minor *Schumann.*
EMIL SAUER.

SYMPHONY No. 4, E minor *Sir Hubert Parry.*
(Conducted by the Composer.)

PIANOFORTE SOLO.
EMIL SAUER.

ORCHESTRAL SCENE, "Entrance of gods into Walhalla" (*Das Rheingold*)
(By permission of Messrs. SCHOTT & Co.) *Wagner.*

Conductor ... *LANDON RONALD.*

PART II.

VIOLIN CONCERTO, Op. 28 Goldmark.

KATHLEEN PARLOW.

(First appearance at these Concerts.)

Allegro moderato.

Air—Andante.

Allegretto.

THREE of Goldmark's best known works are numbered consecutively Op. 26 to 28. These are the "Rustic Wedding" Symphony; the opera, "The Queen of Sheba"; and the Violin Concerto. The latter was played for the first time at one of the Vienna Philharmonic Concerts by Arnold Rosé in April, 1881.

Goldmark's style is modelled on the classics, and seldom makes any concession to the spirit of the age. Considering its great clarity, it is difficult to understand why Hanslick should have reproached him with an excessive love of dissonance.

I. *Allegro moderato.*

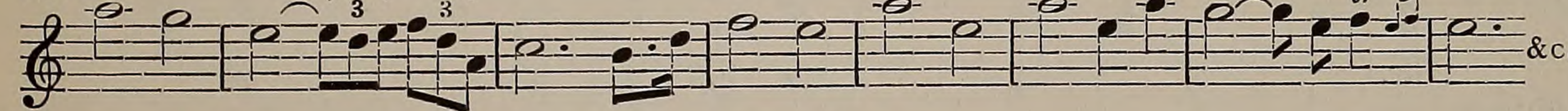
The first movement of the concerto opens with a *tutti*, of which the principal subject is:—

No. 1.

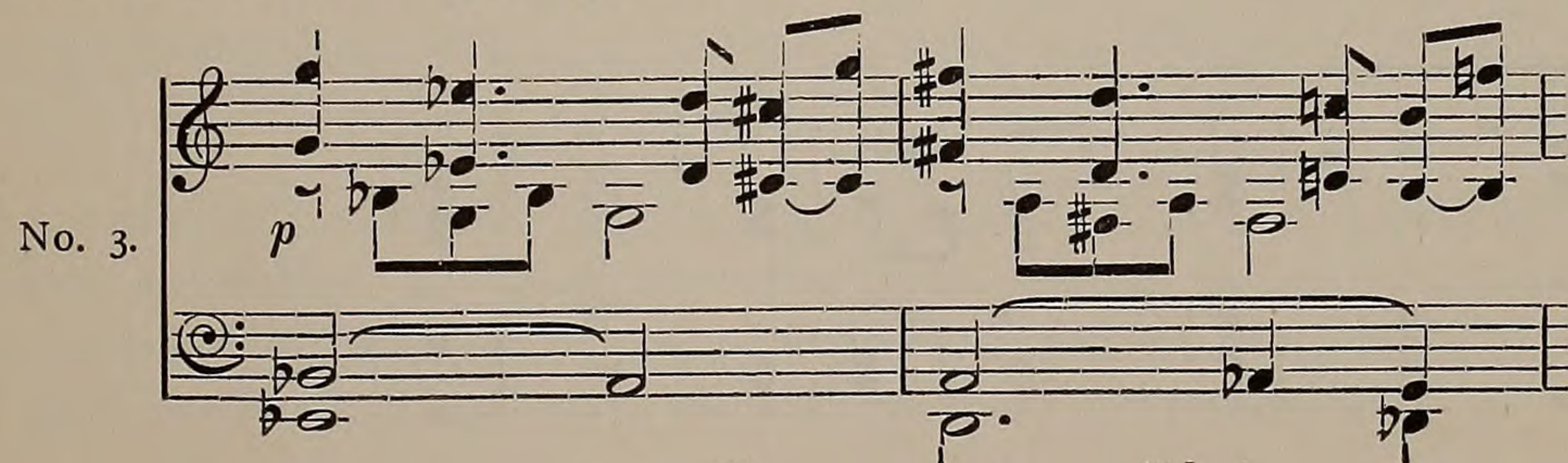


The rhythmic character is maintained until the entry of the solo instrument with:—

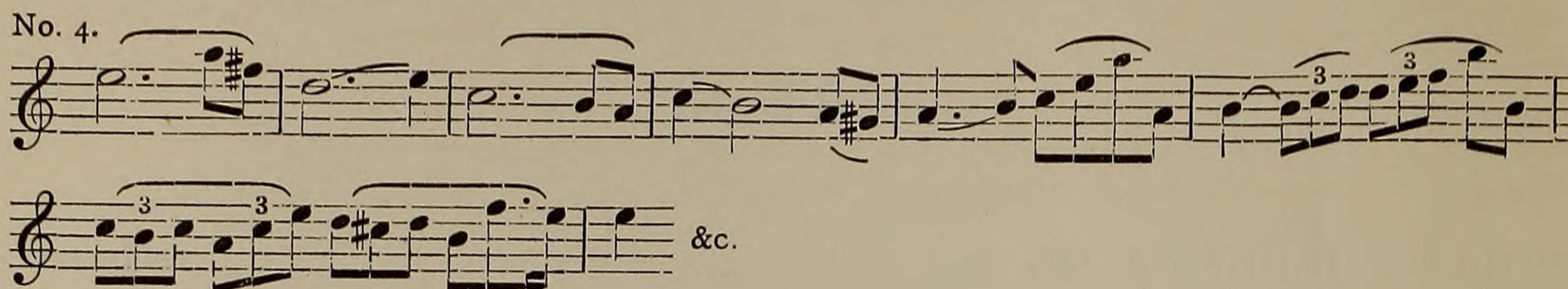
No. 2.



In the course of this occurs a passage—



which should be noted, as it contains the nucleus of the development section. A few bars later the solo violin introduces a new subject—



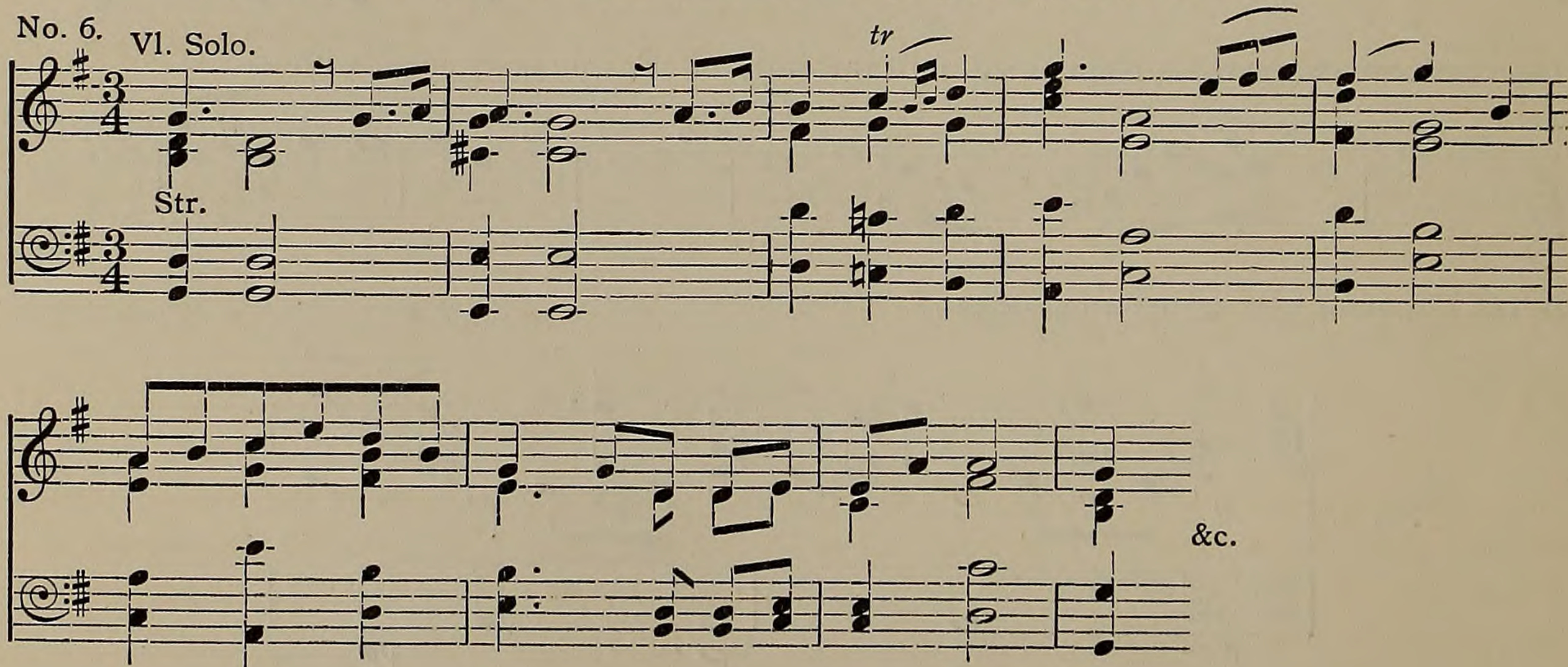
which concludes with a *bravura* passage. Here the development commences. A brief reference is made to the opening theme (Ex. 1), after which first the strings and then the wood-wind give modified versions of Ex. 3, whilst the soloist plays a series of arabesques. Soon the key changes, and with it the character of the music:—



This is maintained for some time before a return is made to the treatment of Ex. 3, which is now more elaborate. The accompanying figures on the solo instrument merge naturally into a *bravura* passage terminating in a short *tutti*. Here follows a *fugato* for strings on the subject of Ex. 1, but it is sometimes cut in performance. The re-entrance of the soloist also makes reference to Ex. 1, quickly followed by Exs. 2, 3 and 5. The *Coda* is derived from Ex. 1, which is ornamented by florid passages for violin solo.

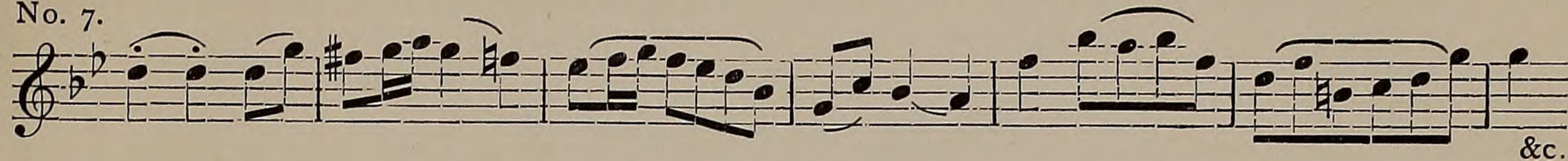
II. Air—Andante.

The air opens with a hymn-like section for muted strings, at the end of which—



is heard on the solo instrument. After sixteen bars the key changes and—

No. 7.

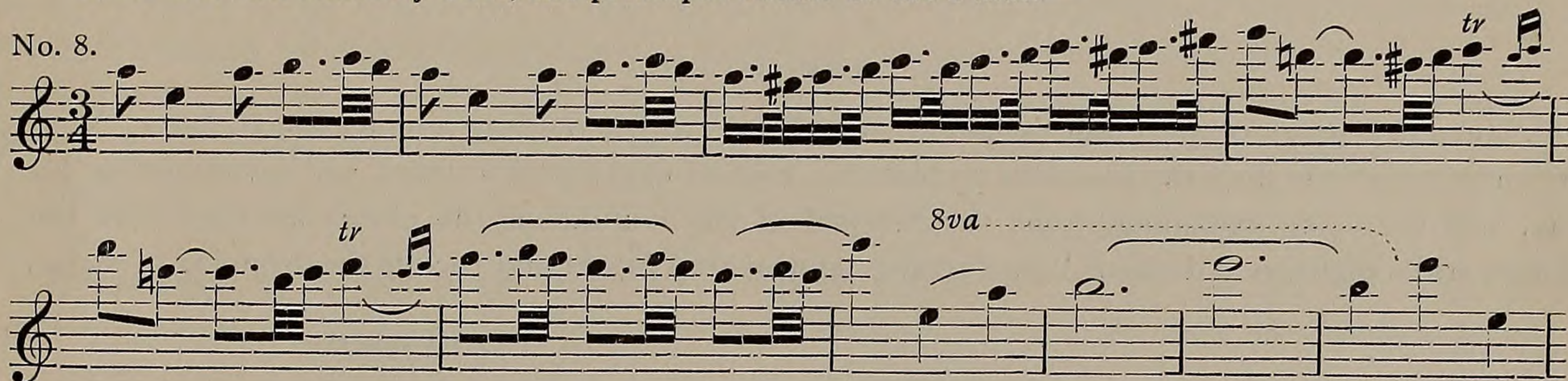


appears accompanied by clarinets, bassoons and horns. The movement reaches its climax with a dominant pedal which leads to the return of Ex. 6.

III. *Allegretto*.

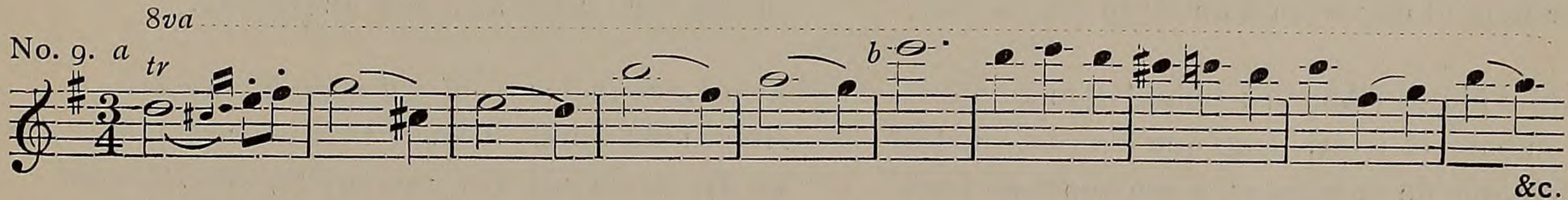
After five introductory bars, the principal theme of the *Finale*—

No. 8.



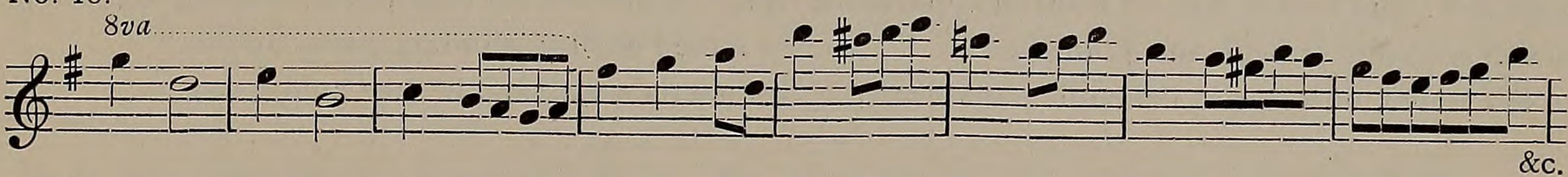
is introduced by the solo violin, accompanied by the strings. Some florid passages follow, and are continued until the next theme appears:—

No. 9. *a* *tr* *8va*



At its conclusion the music resumes the characteristic rhythm of Ex. 8, the solo part becoming more and more brilliant, until, after some octave passages, the orchestra gives out a new subject:—

No. 10.



This is followed by a short *fugato* on Ex. 8, which, like that in the first movement, is sometimes omitted in performance. Another theme is introduced:—

No. 11.



In the accompaniment a persistent rhythmic figure recalling Ex. 8 is played by the violas. After a short episode, a *tutti* based on a modified version of Ex. 8 serves to lead up to the *cadenza*, which is unusually extended, and not often played in its entirety. The rest of the movement is derived from material which has already been heard, and calls for no further comment.

Alma Strettell.

b. ANACREONTIC ODE (No. 31).

THE quality of this ode in praise of the "madness" (*i.e.*, frenzy, inspiration) begot of wine is unique, even in Greek literature. The poet's gay, half-ironical, mock-heroic mood, including the cheerful reference to the two matricides *Orestes* and *Alkmaion*, is indicated by a perpetually recurring energetic figure and a loud flute-call.

In the second section ("Once in the days of yore, Hercules, possessed") the music follows the reveller through heroic moods that relapse unconsciously into the convivial. Finally, the delightful concluding vision of himself (Section 3) benignant, flower-crowned, unarmed, yet bent on "madness"—one thinks of Alexander at Susa and a possible parody—illustrated by a swinging melody in the violin and accompanied by harp triplets, merges into the first subject, and ends in "fury."

English version.

Laissez-moi boire au nom des Dieux !
Je veux devenir furieux en buvant !

Orestès aux pieds blancs et Alkmaïôn
devinrent furieux après avoir tué leurs
mères ; mais moi, qui n'ai tué personne,
je veux devenir furieux après avoir bu
du bon vin.

Autrefois Héraclès entra en fureur, et fit
tout trembler avec l'arc et le carquois
guerrier d'Iphitéios. Aias, furieux
aussi, faisait rage avec son bouclier à
sept peaux et avec l'épée de Hektôr.

Et moi, le front ceint de fleurs, sans bouclier
ni épée, mais la coupe en main, je
veux, je veux, devenir furieux !

Translated by Lecomte de Lisle.

Wine, ho, wine ! To the gods be drain'd a bowl ;
I fain would be fill'd with the furious frenzy
of wine !

Madness fell on Orestes, the white of foot,
Whose hand, like Alcmaeon's, was stain'd with
a mother's blood.
But I, whose hand is stained with the blood of
no man,
I fain would be fill'd with the madness begot of
good wine.

Once in the days of yore, by madness possessèd,
Did Hercules make all hearts to quake for fear
With the bow and quiver of warlike young
Iphitus ;
Thus too did Ajax, infuriate, storm and rage,
Holding aloft his buckler of seven hides,
While the sword of great Hector he swung !

But I, my brow with flowers crown'd,
Girt not with buckler and sword, but cup in hand,
I will, I will be mad with the fury of wine !

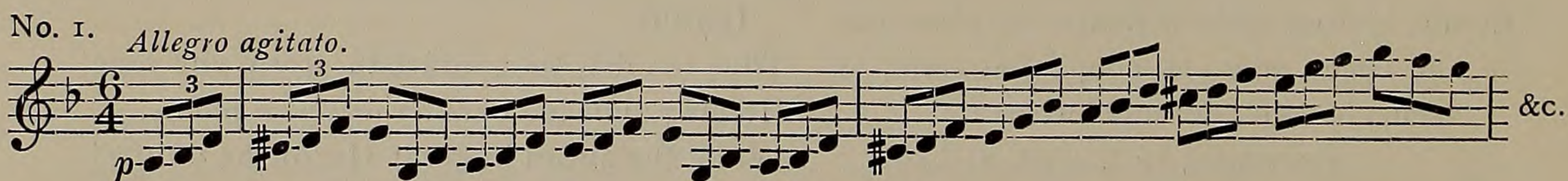
Translated by E. M. Smyth.

SYMPHONIC POEM, "Mazeppa" Liszt.

"Mazeppa" is the sixth of the twelve symphonic poems of Liszt, and is dated 1856. In his article on the composer, contributed to Grove's Dictionary, Mr. Francis Hueffer points out that whereas Berlioz in his programme music "is thinking of a distinct story or dramatic situation," Liszt "emphasises chiefly the pictorial and symbolic bearings of his theme."

"It is for this reason that, for example, in his 'Mazeppa' he has chosen Victor Hugo's somewhat pompous production as the groundwork of his music, in preference to Byron's more celebrated and more beautiful poem. Byron simply tells the story of Mazeppa's danger and rescue. In Victor Hugo, the Polish youth . . . has become the representative of man '*lié vivant sur ta croupe fatale, génie, ardent coursier.*' This symbolic meaning, far-fetched though it may appear in the poem, is of incalculable advantage to the musician. It gives æsthetic dignity to the wild, rattling triplets which imitate the horse's gallop, and imparts a higher significance to the triumphal march which closes the piece."

Musically the symphonic poem achieves its effect rather by colour and movement than by thematic means. It opens with a *fortissimo* chord, followed immediately by a surging figure on the strings—



recalling in dramatic fashion the lines :

"Un cri part, et soudain voilà que dans la plaine
Et l'homme et le cheval, emportés, hors d'haleine."

The purpose of this introductory section is to plunge the listener at once into the atmosphere of the story. The material of which it is composed does not recur.

The "Mazeppa" theme enters majestically on the trombones—

No. 2.

and is followed by some passages which continue the restlessness of the movement. The last of these, played by the strings in double octaves—

No. 3.

consists of broken scales in different rhythms and should be noted, as, during the later course of the work, it is constantly used with the same significance.

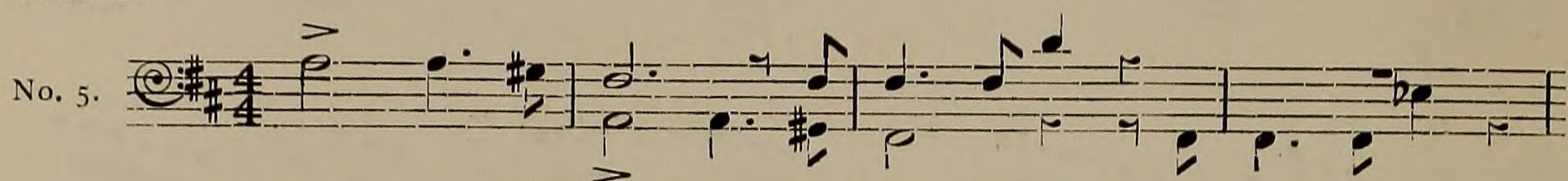
The "Mazeppa" theme is now repeated by the full orchestra, followed by Ex. 3, which is played as before by the strings, leading to a *tremolo* on C#. Here the music becomes somewhat calmer, pending the entrance of the principal theme in augmentation and otherwise modified (*espressivo dolente*)—

No. 4.

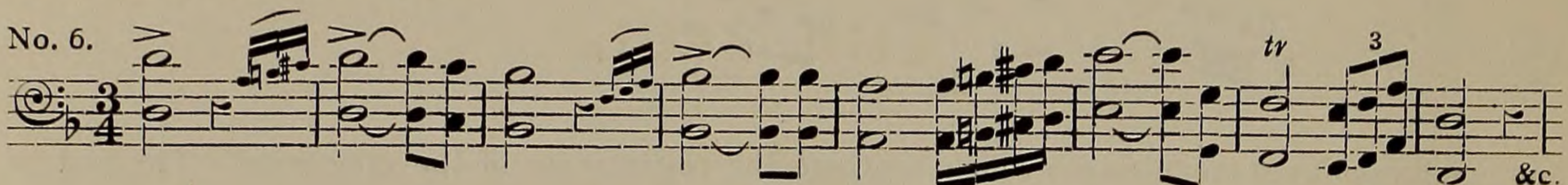
on the wind, with an elaborately divided accompaniment for strings.

This is treated at some length, first in B♭ minor and afterwards in B minor, Ex. 3 serving to connect the two tonalities.

Then follow several further references to the "Mazeppa" theme (Ex. 2). First it is heard in imitation—

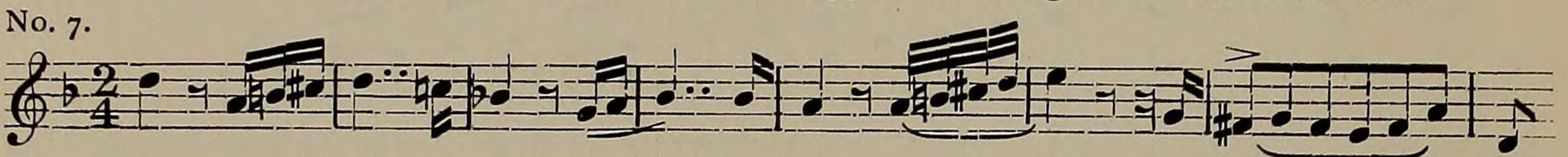


on the trombones and double-basses. Fragments of Ex. 4 are given by the full orchestra, and then Ex. 2 returns in triple rhythm—



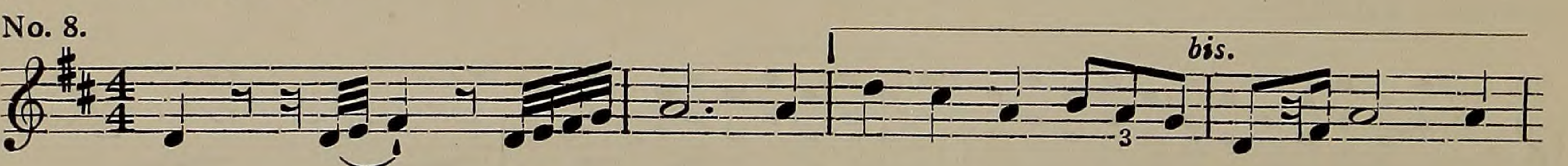
followed, as usual, by the scale-passages indicated by Ex. 3.

The dramatic feeling intensifies, and the "Mazeppa" theme again returns in this form—

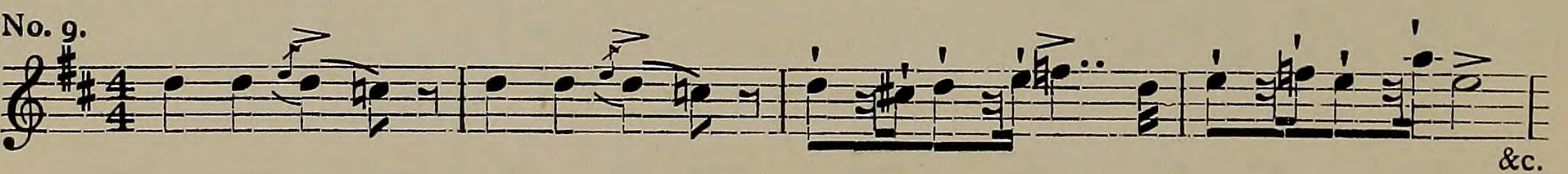


which leads to the climax of the piece. A short episode (*Andante mesto*) in the declamatory style so often used by this composer, serves to indicate the end of the wild ride across the plains.

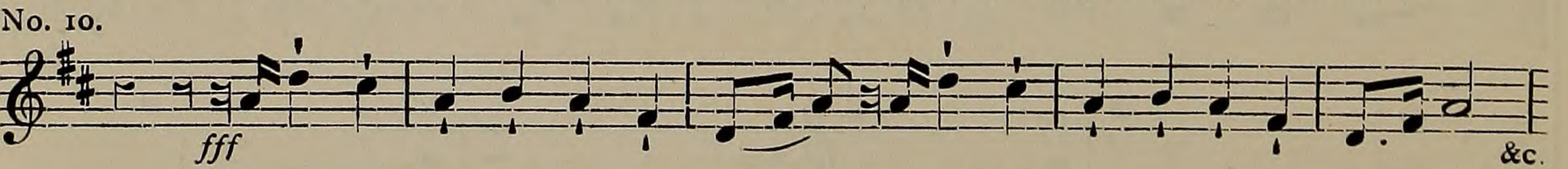
Soon fanfares are heard on the horns heralding the hero's triumph, which is represented in true martial style by:—



The rest of the composition is a march of which the last example forms the principal theme the *Trio* being based on a Cossack tune:—



At the commencement of the *Coda* the march theme (Ex. 8) is rhythmically modified to—



and combined with reminiscences of the first bar of the Cossack tune, Ex. 4 returns *grandioso* and leads to a brilliant conclusion.

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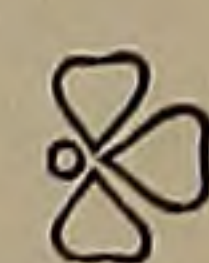
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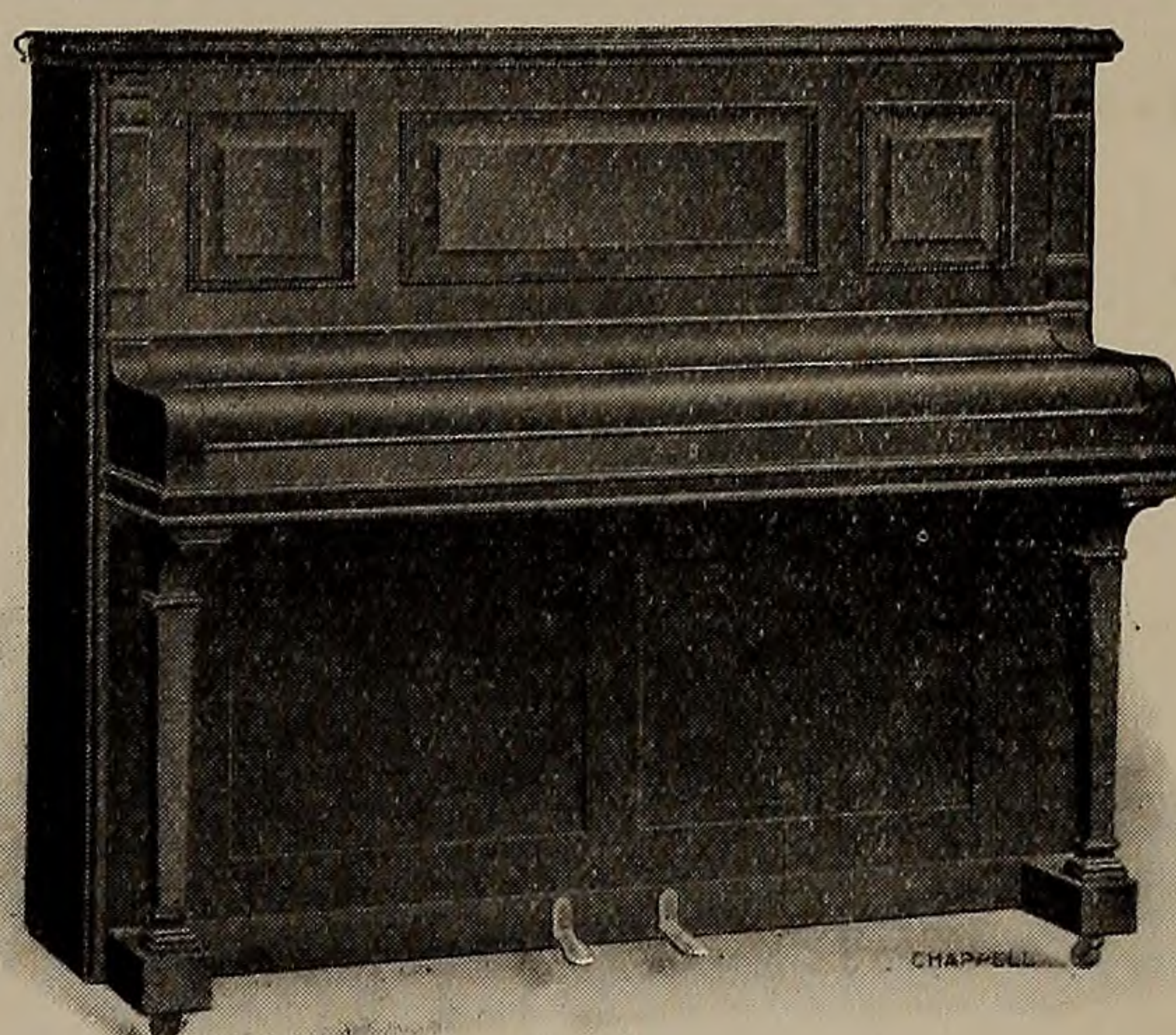
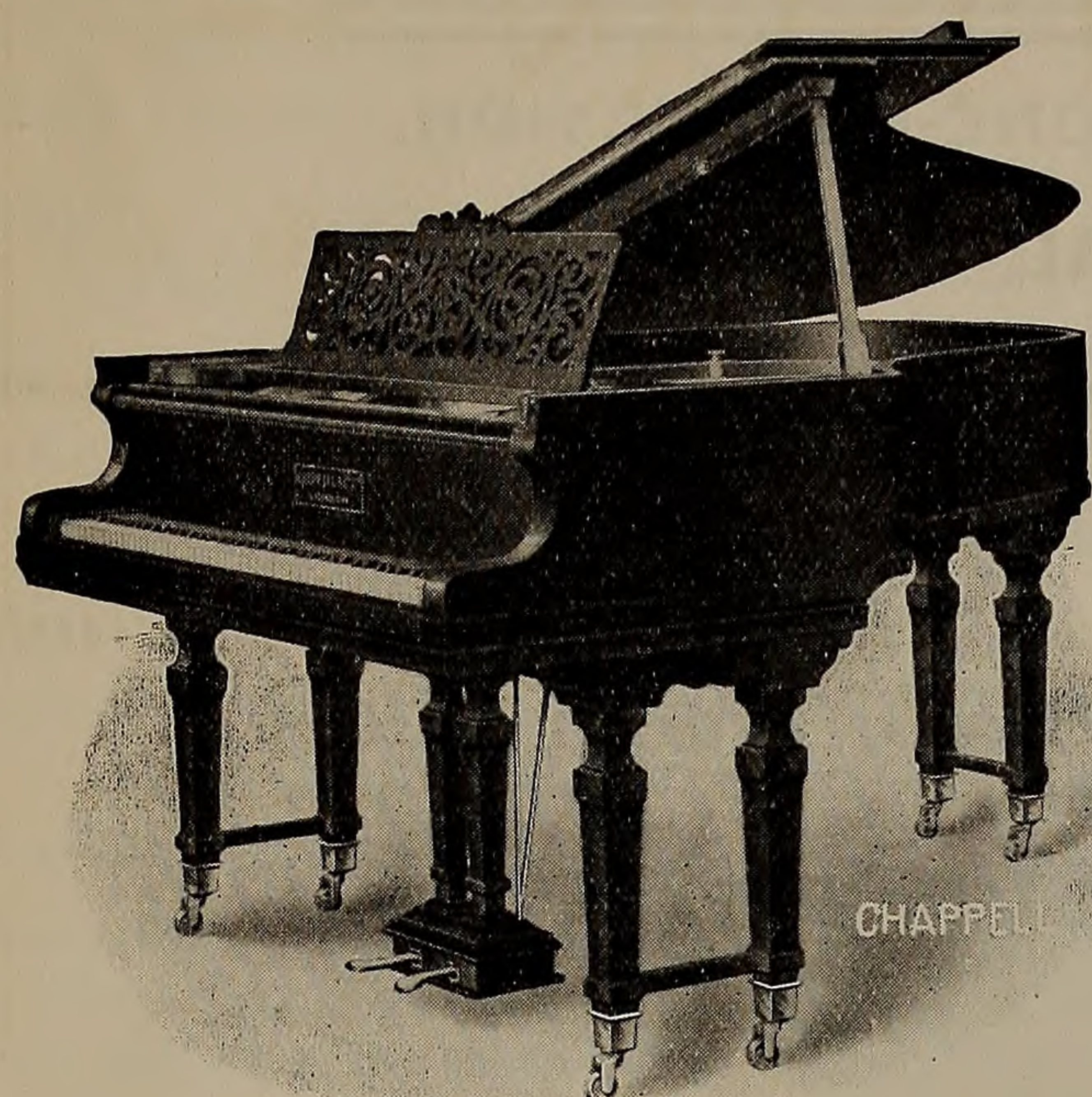
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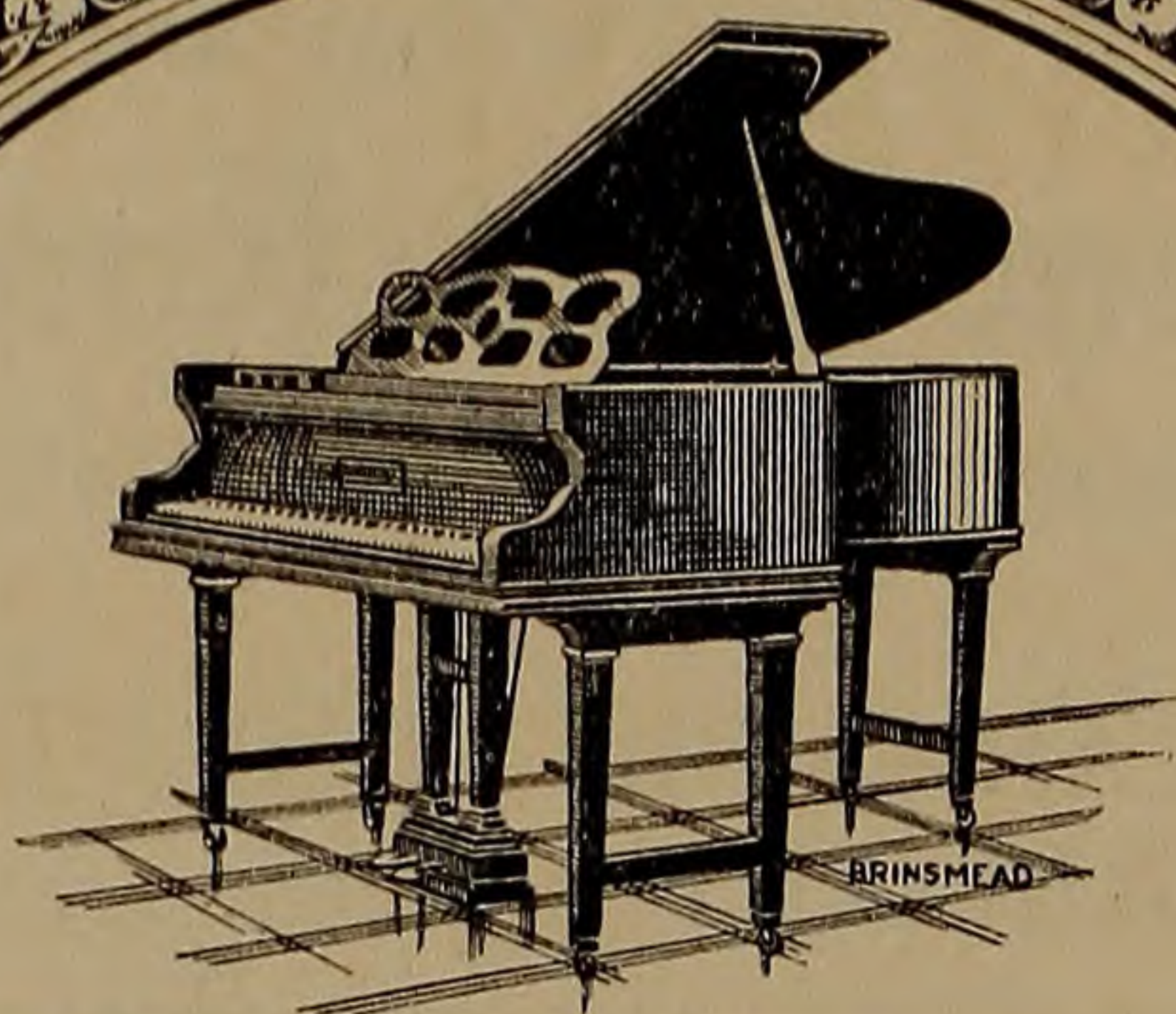
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